



Book Review: Canadian Curriculum Studies: A Métissage of Inspiration/Imagination/Interconnection

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Abstract:

This text comprises a book review of *Canadian Curriculum Studies: A Métissage of Inspiration/Imagination/Interconnection*, edited by Erika Hasebe-Ludt and Carl Leggo (2018) and published by Canadian Scholars' Press. In this text, I first summarize the main themes and trends of the volume through reference to specific, illustrative contributions. I also highlight the rather distinct structure of the volume. In my discussion of the volume, I articulate its usefulness to emerging curriculum scholars as well as those teaching graduate courses in curriculum studies. I also make reference to several questions I have after reading the book as a whole. Finally, I end this essay by pointing to the intimate and welcoming atmosphere of the volume and of Canadian curriculum studies more generally.

Keywords: curriculum; curriculum theory; curriculum studies; Canadian curriculum studies

Recension :

Etudes canadiennes du programme scolaire : Un métissage *d'inspiration/imagination/interconnexion*

Résumé :

Ce texte s'est composé d'une critique littéraire de *Canadian Curriculum Studies: A Métissage of Inspiration/Imagination/Interconnection*, édité par Erika Hasebe-Ludt et Carl Leggo (2018) et publié par Canadian Scholars' Press. Dans ce texte, je résume premièrement les thèmes principaux et les tendances du volume, par référence à des contributions spécifiques et illustratives. De plus, je souligne la structure du volume qui est plutôt distincte. Dans ma discussion du volume, j'exprime son utilité aux spécialistes du programme scolaire émergentes ainsi que ceux qui enseignent des cours de troisième cycle en études du programme scolaire. Je fais référence aussi aux plusieurs questions que j'ai posées après avoir lu le livre en entier. Finalement, je conclus cette rédaction en portant à croire à l'esprit intime et accueillant du volume et des études canadiennes du programme scolaire en général.

Mots clés : programme scolaire; théorie des programmes scolaires; études canadiennes du programme scolaire

Canadian Curriculum Studies: A Métissage of Inspiration/Imagination/ Interconnection, edited by Erika Hasebe-Ludt and Carl Leggo (2018) and published by Canadian Scholars' Press, is an eclectic collection of ideas, theories, research projects, narratives and artistic offerings which all fall under the label of Canadian curriculum studies. This volume grew out of the seventh bi-annual Provoking Curriculum Studies conference held at the University of British Columbia in 2015 and contributes to a growing body of literature commenting on the nature of Canadian curriculum studies as a field of study (e.g., Gibson, 2012; Ng-A-Fook & Rottmann, 2012; Young & Stanley, 2011). *Canadian Curriculum Studies*, however, diverts from the pattern of other texts within the genre by giving voice to a huge range of scholars working in the field through original offerings. Indeed, looking at the table of contents for this work, one is struck, and perhaps intimidated, by the number of contributions. Given the rather grand scope of this text, a succinct review of its contents is out of the question. In this essay I, thus, summarize only the main themes and trends of the text through reference to specific contributions that illustrate those themes. I will also highlight and elaborate the rather distinct structure. In my discussion of the text, I comment generally on the usefulness and appropriateness of the text to various audiences and its general contributions to the field of Canadian curriculum studies. Finally, I end this essay by gesturing toward the intimate and welcoming atmosphere of the volume and of Canadian curriculum studies more generally.

In their introduction, the editors of this volume are careful to articulate that it is not a comprehensive document on all the Canadian curriculum studies literature. Rather, *Canadian Curriculum Studies* is a window into an intimate conversation between colleagues in the field. Additionally, this review is limited to my own reading of the text and to the number of words typically given to these types of essays. It is thus a particular reading of a particular text within the field of Canadian curriculum studies—a window into a window, if you will. I, like the editors, make no claims to comprehensiveness nor objectivity.

Summary of Contents

Canadian Curriculum Studies is framed as a métissage divided into three separate strands, each of which themselves can be read as a métissage and are labeled as such. Métissage is a form of collective writing which weaves together voices, simultaneously acknowledging the individuality of each thread and the beautiful complexity of the way they come together (Chambers et al., 2008). Within each strand/métissage, there are two types of contributions: chapter-length offerings and shorter "invocations". The chapter-length offerings are each roughly ten pages and present an in-depth look into a particular scholar's work on a topic. Many—though by no means all—of the chapter-length offerings were contributed by emerging scholars in the field. The invocations are shorter pieces, usually limited to a page or two. They take a variety of forms from the prosaic to the pictorial and the poetic—sometimes all three. Many of the invocations are given by established scholars in the field. This play between invocations and chapter-length offerings is what makes a comprehensive review of this text impossible within the limited space of a book review essay, but it

does create a physical representation of the *complicated conversation* which Pinar (2012), as well as the editors, consider to be at the heart of curriculum studies. In the remainder of this section, I will review the trends and themes of each *métissage* through references to specific contributions.

The editors say that *Métissage A* (pp. 1-86) “addresses questions related to place, voice, rhythm, and text(s), juxtaposed with meditations on poetic and musical landscapes, communities, and ecologies” (Hasebe-Ludt & Leggo, 2018, p. xxv), and indeed each of these notes resonates vibrantly within this section of the text, where music seems something of a constant. Sheena Koops’ contribution, “As Long as The Grass Grows: Walking, Writing, and Singing Treaty Education”, shares her story of writing a song for treaty education and being invited to share that song in a variety of contexts, resulting in an awkward but authentic allyship with Indigenous peoples. Katie Tremblay-Beaton’s “Understanding Teacher Identity With(in) the Music Curriculum” speaks more directly to music education through Pinar’s method of *currere* (1994). Beginning by recounting her own experience as a music student, where performance measured in competition was prized over creativity, Tremblay-Beaton then discusses her vision of a curriculum which does not place professional musicianship as the standard to which all music education is held. Through analysis, Tremblay-Beaton identifies the key absence in her previous conceptualization of student-centered pedagogy as the commonality of goal between the teacher and the student. Ultimately, Tremblay-Beaton realizes that the teacher can only help a student reach a goal in which that student is invested—an important pedagogical shift for music educators. Diana B. Ihnatovych’s “Listening to the Earth” also takes up music, but in the context of ecology. Ihnatovych is intimately concerned with listening to the rhythm of the earth and highlights the ways in which Indigenous cultures have done so since time immemorial. This author is an advocate of a curricular experience that is devoid of measurement and rootlessness and favours the harbouring of environmental stewardship.

This ecological thread is picked up by other authors within *Métissage A*. In Amélie Lemieux and Mitchell McLarnon’s “Artful Portable Library Spaces: Increasing Community Agency and Shared Knowledge”, the authors describe their attempt at building a little free library (LFL) in their faculty of education. They physically construct the library using only repurposed materials and thus aim toward creating a sustainable space for books that are often abandoned. Additionally, in Kelly Young’s “The Character of Contemporary Curriculum Studies in Canada: A Rumination on the Ecological and Metaphorical Nature of Language” the author brings together ecological literacy, aesthetic literary experience and contemporary curriculum theory toward an exploration of our relationship with *topos*—one of the binding concepts of *Canadian Curriculum Studies*, originally from Chambers (1999), referring to the places and regions in which we live and work. Young concludes that by examining or understanding curriculum through an ecological lens, we can begin to truly see and appreciate the interconnectedness of all living things in a multitude of ways.

Kyle Stooshnov picks up the thread of emerging literacies in “A Quantumeracy Reading List” by discussing literature dealing with quantum physics toward provoking a curriculum for the 21st century. Stooshnov draws on Rosenblatt’s transaction theory, which notes that the reader influences the text, and compares it to a notion within quantum theory, which asserts that observation alters or solidifies the position of particles, in order to frame his concept of quantumeracy—a linguistic fusion

of quantum and literacy. Through his concept of quantumeracy, Stooshnov calls for an aesthetic appreciation of quantum theory as manifest in literature, both in terms of form and content and, as the title of his contribution suggests, provides a list of books which could be used to inspire such an appreciation in K-12 students and in more mature readers. This reading list contains classics like *Slaughter House Five*, *Cat's Eye* and *The Lord of the Rings* trilogy, as well as less well-known works by Jasper Fforde and Ruth Ozeki, among others. Ultimately, Stooshnov's hope is "that including more of these thought-provoking texts into K-12 curriculum will assist in preparing students for the Quantum Moment" (Stooshnov, 2018, p. 73), not through an over-standardized curriculum of technical, efficient scientific understandings, but through a merging of scientific and aesthetic literacies.

The invocations offered in *Métissage A* are rather eclectic and tell a story of their own. Diane Conrad, Dwayne Donald and Mandy Krahn's piece, "Provoking Understanding through Community Mapping Curriculum Inquiry", comprises an image of a multimedia map, created as part of a community mapping workshop, and a short piece describing the interrelations between maps, our lived realities, curriculum and representation. Through this, the authors invite the reader to understand their relationship with place in layered and nuanced ways. The invocation given by Pauline Sameshima and Sean Wiebe is entitled "Siren's Ghost Net". Taking the form of a poem paired with an image by the Canadian printmaker Jenn Whitford Robins, Sameshima and Wiebe offer a representation of how collaborative research can "generate repair through multi-perspective views" (Sameshima & Wiebe, 2018, p. 86), and indeed reflect, though not explicitly, on the interdisciplinary, interconnected nature of Canadian curriculum studies. Robert C. Nellis' "Old Mournings, New Days" meditates on the nature of love and transformation to make the point that as we learn, or bring new information into our existing schema, we must let go of old ideas—a feat worth mourning. Comb(in)ing love and mourning in his last sentence, Nellis suggests that perhaps love is the most enduring of all and that to which we keep coming back after our transformations.

In *Métissage B* (pp. 87-184), the editors urge the reader "to ask questions about the empathetic dimension and dialogical nature of curriculum" (Hasebe-Ludt & Leggo, 2018, p. xxvi). We begin this questioning with Samira Thomas' contribution "Provoking the Intimate Dialogue: A Path of Love". Here, Thomas invites us to intimacy through sharing the story of her mother's passing and dwells on what it is that makes, or can make, a dialogue intimate. This spiritual concept, the Intimate Dialogue, serves as a radical disruption of the normative practices of education. Indeed, through deep connection to ourselves and finding space for intimacy, Thomas proposes that "we may come to recognize our curriculum by its hands, its gait, its way of moving through us, and through this world" (Thomas, 2018, p. 94). Spirituality and the self run through many of the contributions in *Métissage B*. For example, in the piece, "Learning About Curriculum Through My Self", Shauna Rak shares her story of moving through the curriculum at a private Jewish school in Quebec as a student, where there was a notable absence of artistic representation and storytelling, which Rak believes accounts for her disconnection from her heritage and, in particular, her limited understanding of the holocaust. Additionally, "Religion, Curriculum, and Ideology: A Duoethnographic Dialogue", co-authored by Saeed Nazari and Joel Heng Hartse frames itself as a duoethnographic study manifest as a dialogue between the two authors. Within their dialogue, the authors discuss public and private

schooling, holistic education, the societal devaluing of religious education, secularism, and the reasons for secularism's hold over the Western world. The authors conclude their piece with the assertion that "the shared consciousness gained throughout this dialogic conversation between a Muslim educator and a Christian educator has strengthened us in our mutually (in)formed thoughts, beliefs, and perspectives" (Nazari & Heng Hartse, 2018, p. 172), an assertion that points to the value of spiritual dialogue within the complicated conversation of curriculum studies. In "Eros, Aesthetics, and Education: Intersections of Life and Learning", Boyd White is concerned with helping the student teachers with whom he works develop a more thorough understanding of themselves. Toward illuminating his approach to this goal, White offers examples of the fusion between Eros and aesthetics found in his students' work. White concludes his contribution by stating that Eros and aesthetics offer a renewed focus on "well directed passion for life and learning" (White, 2018, p. 106) as well as self-understanding and understanding in/of context. Sharing one's spiritual knowledge and one's self requires an open, safe space. In the invocation "Dear Canadian Curriculum Studies Colleagues", John J. Guiney Yallop expresses the gratitude for the warm welcome felt within the curriculum studies family and pleads for this to continue.

Another interposed thread of *Métissage B* is that of imagination. In "Rumi and Rhizome: The Making of a Transformative Imaginal Curriculum", Soudeh Oladi begins with the proposition that a curriculum aimed at the disruption and deconstruction of neoliberalism ought to be intersubjective. Furthermore, Oladi emphasizes the need for curriculum to build the capacity for morally, ethically and socially just conduct. She also suggests we ought to teach toward both internal and external transformation. Oladi explores this theme of transformation through the work of Giles Deleuze and the poetry of Rumi: "Rumi's writings have the potential to eschew pre-established ways of thinking and, as Deleuze would have it, find a way through the cracks to resist the striations imposed by domineering power structures" (Oladi, 2018, p. 133). All of this, for Oladi, is part of the imaginal curriculum, a rather expansive concept that encompasses elements of post-modernism, holism and criticality, and which ultimately aims "to rekindle a sense of wanting and seeking in learners" (Oladi, 2018, p. 135). Wanda Hurren's invocation, "Space for 'Thinging' about Ineffable Things", takes the form of two paragraph-length definitions of the words "aesthetic" and "curriculum". Hurren posits that the word "aesthetic" refers to a thing that awakens our senses, something that, in having been seen, changes the way we walk in the world, for the better. For Hurren, curriculum is an elusive thing, something which is difficult to pin down. Hurren offers a few different thoughts about what curriculum might be before alluding to the possibility that it is life itself. This is a playful piece that asks us to question the intentions we pile into words. The invocation given by David Lewkowich takes the form of a one-page collage entitled "To enchanted lands that the story (of school) does not tell". The imagery of the collage is rhizomatic, eclectic and dreamlike, and the text within the collage focuses on dreams and gestures toward a world untouched by, and impenetrable to, the world of modern schooling. There is much to see and take in within the enchanted lands beyond the surface of schooling. The final invocation in *Métissage B* is "Nocturne, Curriculum, and Building a Bench" by Hans Smits. Smits draws on Johnathan Lear's concept of radical hope (2006) toward what he calls curriculum as nocturne, as "a way to serenade possibility even when there is dark" (Smits, 2018, p.

183). Lear's concept of radical hope requires a kind of creative reimagining of what life has the potential to be after one's entire frame of reference has been altered; the curriculum as nocturne, then, is one marked by radical hope and creativity.

The third strand, *Métissage C* (pp. 185-301), which is structured around the interconnections of relations, pathos and healing, is described by the editors as dwelling in the question, "How can curriculum provide a healing space for wounded souls and haunted spirits, through the arts and other transformative, loving acts that open up to true vulnerability, embodied knowing, feminist sensibility, and storied remembering?" (Hasebe-Ludt & Leggo, 2018, p. xxvi). In this, *Métissage C* begins by picking up the notion of intimacy permeating through *Métissage B*. In "'What Happened Here?': Composing a Place for Playfulness and Vulnerability in Research" by Cindy Clarke and Derek Hutchinson, the authors speak to one another, and us, about their intimate stories and the intimacy of doing narrative research. Taking the form of a poetic conversation, there is an ebb and flow between the authors' voices which lulls the reader into a comfortable space—an ideal space for experiencing the playful vulnerability the authors are willing to share through their piece. Sharing vulnerable moments can often be difficult and transformative. The notion of difficult knowledge is picked up by Mary J. Harrison in "Provoking 'Difficult Knowledge': A Pedagogical Memoir". Here, Harrison describes experiencing instructional dissatisfaction after deciding to engage students through feminist stories of resistance and subversion without presenting narratives about the harsh realities of sexual assault. The author theorizes this as a failure to engage her students in the actuality of reality and a reluctance to engage with difficult knowledge. Through engaging with her own difficult knowledge arising from the course, however, the author shifts toward recognizing the value of these narratives—even if they may be uncomfortable for students.

A strong feminist thread runs through *Métissage C*. In "Provoking the (Not So?) Hidden Curriculum of Busy with a Feminist Ethic of Joy", authors Sarah Bonsor Kurki, Lindsay Herriot and Meghan French-Smith are concerned with disrupting the "curriculum of busy". They posit that modern academia maintains an unstated belief that the busier one is, the better one is doing. The authors displace this—particularly gendered—notion of productivity by putting the emphasis on what they call a feminist ethic of joy. The authors share their experiences with busyness within the education system, then move into tales of their subversion of that norm through agency, authenticity and courage. Finally, the authors describe the ways in which they move forward in joy. "Haunted by Real Life: Art, Fashion, and the Hungering Body", by Alyson Hoy, focuses on anorexia. The author's discussion is stimulated by public reaction to a t-shirt sold at *The Bay* that displayed the slogan, "Nothing tastes as good as hunger feels". The author has mixed reactions to the slogan and the outcry against it. Rather than focusing on the socially maladroitness slogan, however, the author is interested in the embodiment of hunger through anorexia. Through sharing personal experience, the author complicates our notion of what anorexia means for the people living with it.

Memory is also a major concern of many of the pieces in *Métissage C*. Elizabeth Yeoman's invocation "Detention", for example, recounts and laments her early teaching experiences when she kept energetic students inside for detention. Likewise, "Dadaab Refugee Camp and the Story of School" by Karen Meyer and others alternates between descriptions of the educative context within

the Dadaab refugee camp in Kenya and narratives written by the various authors detailing their personal experiences in this camp. This piece succeeds in holding the dominant narrative of refugee education as marked by untrained teachers, inadequate instructional materials and poverty in tension with the personal narratives of the authors and, in one case in particular, the strategies they invoke to take charge of their own education. More focused on our collective Canadian memory, “Re-memorizing Residential Schools through Multimodal Texts”, the invocation by Ingrid Johnston, asks how to engage teachers and students in learning about the injustices done to Indigenous people in residential schools. The author’s position is that

While no one text can engage all students in thoughtful reflection on Canada’s history of abuse against [I]ndigenous peoples, multimodal texts such as *Indian Horse*, *Wenjack*, and *Secret Lives* do offer possibilities for creating greater awareness and possible action for social justice. (Johnston, 2018, p. 266)

Memory, healing and art meet in Yoriko Gillard’s contribution, “Kizuna: Life as Art”. A reflective piece written about the author’s *Kizuna*, or ritual artwork, produced in response to the 2011 earthquake and tsunami in Japan, the piece begins by recounting the author’s reactions to the tsunami and the feelings of helpless depression that arose within. The bulk of the contribution is given to prosaic description, poetic narrative and photographic representation of Gillard’s artwork. Each step is described, dwelt within and represented visually. Ultimately, Gillard shows the potential of the arts, and artistic research specifically, to speak within the deafening silence of catastrophe in a way that is relationally accountable to those who offer us their stories.

The final invocation in *Métissage C*, and of *Canadian Curriculum Studies* as a whole, is “Leaf Spinning” by Susan Walsh. The invocation takes the form of a still image of a curled, brown leaf falling upright against an unfocused, green background. The inscription reads as follows:

*Suspended by a
spider-like thread a leaf spins
and spins in the breeze*

*May we turn toward one another and the world:
strengthen our intention to love well together.*

(Walsh, 2018, p. 301).

Discussion

In the previous section, I attempted to present summaries of the offerings within *Canadian Curriculum Studies*, though because of the eclectic and plentiful nature of those offerings, I have had to limit my discussion to the particular contributions that I feel speak to specific themes. I will now offer insights into the work as a whole with particular reference to its usefulness to specific audiences and its contribution to Canadian curriculum studies as an academic discipline.

As I have already stated, *Canadian Curriculum Studies* is an incredibly diverse and eclectic text. This is, in my mind, one of its key strengths—particularly for those considering its use as a textbook for graduate courses in curriculum theory. The huge range of contributions lends itself well to showcasing the diversity of intellectual perspectives welcomed within the Canadian curriculum

studies field, as well as the diverse methodologies employed. The invocations, to me, seem particularly salient as pedagogical tools for the teaching of curriculum at the graduate level. As they offer succinct introductions to particular scholars and their ideas, they could be ideal (complicated) conversation starters while providing students with a tangible avenue for more information should they choose to look up the authors' other writings. Rebecca Lloyd's piece titled "Curriculum-as-living-experience", for example, offers a brief introduction into Lloyd's work through the concept named in the title of the invocation and could be easily elaborated and complicated through further reading (e.g., Lloyd, 2011, 2012).

In addition to being a useful text for teaching, I consider *Canadian Curriculum Studies* to be essential reading for graduate students and emerging and established scholars in the curriculum field. *Canadian Curriculum Studies* is a rare opportunity to hear the collective voices of multiple generations of curriculum scholars from across the country. Such opportunities often only come at annual and bi-annual conferences, and, even then, one is rarely afforded such depth of conversation as is represented within this text. As such, for those interested in continuing the complicated conversation, *Canadian Curriculum Studies* is indispensable.

In comparing *Canadian Curriculum Studies* to other volumes which seek to capture something of the scope of curriculum studies, whether in Canada (Gibson, 2012; Ng-A-Fook & Rottmann, 2012; Young & Stanley, 2011) or in general (Flinders & Thornton, 2017; Malewski, 2010; Pinar, 2012), one is struck by the aesthetic nature of the work as a whole. Ardra Cole, in her 2004 chapter "Provoked by Art", shares wonderment at her realization that, "research, like art, could be accessible, evocative, embodied, empathic, provocative" (Cole, 2004, p. 16). Indeed, it seems to me that the direction of research within Canadian curriculum scholarship as represented within *Canadian Curriculum Studies* is toward the evocative, the provocative, the embodied, the empathic and the accessible—a notion supported by the editors in their introduction. Poetic offerings, such as those by Anna Mendoza and Shirley Turner, seamlessly blend the academic with the artistic, causing the reader to wonder where one stops and where one begins, whether there is actually a division between the two, and whether or not it actually matters. Contributions featuring image, such as those by Yoriko Gillard and David Lewkowich, likewise complicate the boundaries of traditional art and research. The aesthetic focus of the text is clear even in its framing as *métissage*—a concept/method quickly becoming central to the landscape of Canadian curriculum scholarship (e.g., Chambers, Donald, & Hasebe-Ludt, 2002; Donald, 2012b; Hasebe-Ludt, 2010). The aesthetic threads within the volume may alienate some readers. In this regard, it is important to reiterate that the editors make clear in their introduction that they are by no means attempting to give a comprehensive representation of the field. While I personally consider the aesthetic threads a strength of the text—one which makes it distinct within the literature of Canadian curriculum studies and fits the legacy of the editors' work—I am sure there are curriculum scholars who will question the usefulness of this text to teachers and teachers-to-be in classrooms. I, however, consider *Canadian Curriculum Studies* a welcome reprieve from the traditional scope of academic research, a reprieve that represents the spirit of complicated conversations and the heart of curriculum studies.

Having sung the praises of *Canadian Curriculum Studies*, there are several wonderments, questions and comments I have after reading the text, and though they should not take away from the esteem I have articulated for this text, I would be remiss were I not to mention them.

One question in my mind is the degree to which the authors in this text are selective in their referencing and/or reading. Although curriculum studies is a huge field worldwide (e.g., Pinar, 2010, 2011a, 2011b; see also Kumar, 2019) and the contributions are rather limited in their physical scope (i.e. word count), I was somewhat surprised to see that certain foundational thinkers such as Aoki (2005), Chambers (1999) and Pinar (2012), as well as philosophers such as Heidegger, Kristeva and Derrida, made more appearances in reference lists than scholars currently working and emerging in the field. In particular, I thought that the selections in *Métissage A* focused around ecology, environmentalism and sustainability could have benefited from a variety of readings within curriculum studies, such as that of Nathan Hensley (2011) on bioregional education, and of those such as Gregory Lowan-Trudeau (2012) on environmental education. Additionally, I thought that several works in *Métissage B* focused around spirituality might have referenced the works of John P. Miller (2000, 2007) and Ashwani Kumar (2013), both of whom have done a great deal to solidify the space of the spiritual in curricular conversations. Of course, one can always provide more references to support one's discussion, but my question really is: Is this a complicated conversation between the authors and the previous generation of curriculum scholars or a complicated conversation between the authors and their contemporaries? The editors themselves allude to the necessity of balance in this matter when they state,

We are particularly excited that many new scholars are taking up curricular traditions and subjects in innovative ways, writing with a critical yet hopeful stance of theorizing from their multiple backgrounds while respectfully honouring those traditions that need to be remembered as important signposts in the topography of the field. (Hasebe-Ludt & Leggo, 2018, p. xxiii)

Indeed, there is some balance between foundational and contemporary references, but the tendency is perhaps toward honouring signposts in the field (Bruce G. Hill's chapter is the most obvious exception to the trend, as the author picks up on Shauna Rak's work).

A second, related, question I have is about the relatively few references to Indigenous curriculum theorists throughout the volume—the notable exception to this trend, in my mind, is the editors' introduction, which contains references to Dwayne Donald and Narcisse Blood, among others. A professor I had in a master's level course on curriculum once told me there were no Indigenous curriculum theorists. I vehemently opposed this claim, but it lingers in me to this day and haunted my reading of this volume. Dwayne Donald's work (2004, 2012a) is referenced occasionally throughout the volume, and the work of Dan Longboat and Manu Aluli Meyer each make one appearance respectively, but a scan of the reference lists seems devoid of foundational works by Cajete (1994), Deloria and Wildcat (2001), Grande (2015), and in the Canadian context, Fyre Jean Graveline (1998) and Marie Battiste (2013)—many of whom could have had much to offer the various contributions in this text. Even Vicki Kelly (2010, 2015, 2019), who offers an eloquent forward to the book, and whose work is rich with aesthetic wisdom, is not cited in the volume. As an Indigenous

scholar, I am sure I feel this absence more acutely than most, and the lack of references to these thinkers should not take anything away from this text, which does engage, overall, with Indigenous knowledges and peoples in a respectful tone. Yet, when Tuck and Gaztambide-Fernández (2013; see also Sabzalian, 2018) have so eloquently and thoroughly outlined the history of Indigenous erasure and replacement in the field of curriculum studies, I cannot help but think the text as a whole would have been strengthened by addressing what I perceive as absence.

My final comment is, again, less a question and more of an observation. The limited scope of both invocations and chapter-length contributions occasionally leaves the reader asking for more. As I have mentioned, this seems written into the design of the invocations, but several of the longer contributions also left in me a desire for a fuller story. Given the expansive scope of the volume, however, depth and contextualization to every idea is impossible. This volume, as intended, I believe, serves as a window into an intimate, familial conversation, and as such, sometimes to get a clearer picture we need to open the window and stick our heads in.

To summarize, *Canadian Curriculum Studies* is an ideal text for a graduate course in curriculum studies. It is also mandatory reading for scholars such as me who are attempting to find their path within the field of Canadian curriculum studies and educational research more broadly. Those interested in the intersections between art and education, poetic inquiry and aesthetic education may also be interested in the contents of this volume. Although this text may not be suitable or useful for everyone who considers their work to fall under the umbrella of Canadian curriculum studies, and although some may find it lacking in certain areas, it can be viewed as a foundational and topical text in the discipline, with a particular focus on the aesthetic.

Conclusion

Canadian Curriculum Studies is an ideal introduction into the field for which it is named and stands as a uniquely comprehensive collection, reflective of the current curricular moment. The artistic work within *Canadian Curriculum Studies* has the potential to open eyes, ears and heart to the complex, imaginative and soulful possibilities of the Canadian curriculum field. The incredible diversity of voice represented in this text should inspire scholars to continue reading, living, learning and writing their way through the complicated conversation (Pinar, 2012) that is curriculum studies. Likewise, the distinct structure of the collection invites “lines of flight” in every possible direction.

Canadian Curriculum Studies, then, is a book filled with potential and exciting possibilities for further discussion, exploration and inquiry. I consider the text to be essential reading for scholars working in the field and for graduate students focused in the area of curriculum. It may additionally serve as a valuable resource to those teaching in curriculum studies at the graduate level.

Canadian curriculum studies as a field is, as both the forwards by William Pinar and Vicky Kelly as well as the invocation by John J. Guiney Yallop note, a welcoming intellectual space filled with love and intimacy. It is also an accepting space in which a diversity of positions, ideas, forms of inquiry and paradigms of thought are possible. In my reading, *Canadian Curriculum Studies*, not only

represents the complexity of the conversation happening in the field today, but also showcases the warm heart of the Canadian curriculum studies community.

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